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ARTIST-AUTHORS.

FIRST ARTICLE.

THE average man, as a rule, finds his proper sphere, his road to success, to lie in one field of work, and in one only. But this rule, like all others, has its exceptions. There always have been versatile individuals, who, by virtue of their special talents, have gained success in two or even more lines of work.

One of the most desirable, perhaps, of these "combinations" is the union of literary with artistic talent. That an author who possesses the latter should have the desire to illustrate his literary productions himself is but natural. When this talent is developed by a thorough artistic training, none surely can be so well fitted to illustrate the author's ideas, be so in sympathy with his thoughts, as he himself.

A short review of what has been accomplished in this respect, especially during the last half-century, may be not uninteresting to the readers of *THE CONNOISSEUR*.

Although the term "artist-authors" can, to be correct, be applied only to those who really illustrate their own works, yet I should like first to say a word about the "painter that writes." When the painter lays aside the brush to take up the pen, it is, usually, to write of his art. And that a large number of the works so written are books of instruction for the student is but natural. Nearly all such treatises, from Da Vinci's "*Trattato della Pittura*" to the latest work of the kind, have

been written by artists. To give here a full list of these would be impossible. I will content myself, therefore, with naming a few of the American.

The first that occurs to me is John Gadsby Chapman, the well-known painter and illustrator of Harper's "Family Bible." He issued, in 1847, the "*American Drawing-Book*," a work remarkable for its illustrations, which show careful drawing and most excellent engraving.

Thomas Sully is the author of "Hints to Young Painters," and Charles Robert Leslie of a "*Hand-book for Young Painters*." Frank Fowler has also written some clever books in this line, while Dr. Wm. Rimmer has given us an excellent "*Art Anatomy*." The veteran and prolific illustrator, George G. White, is responsible for some "drawing-books," and H. W. Herrick, artist and wood-engraver, has written a volume on water-color painting.

Another branch of art-literature to which these painters of literary proclivities have given considerable attention is art-history. Some, like Wm. Dunlap, Edward J. Poynter, and S. G. W. Benjamin, have written on art in general, but by far the larger number have helped to swell the list of autobiographies. Benvenuto Cellini, Jean Louis Hamon, Ludwig Richter ("*Lebenserinnerungen eines deutschen Malers*"), Antoine Étex, John Trumbull, Guido Hammer, and Herbert Koenig

are but a few of the many that have done so. Some, too, have acted as the biographers of others. Vasari's "Lives" has been reprinted in numerous editions; James Northcote has given us a "Life of Titian" and a "Life of Reynolds," and C. R. Leslie the "Memoirs of Constable."

And now to proceed to those whom I had more especially in view.

In the United States, I believe, this class is most numerous. In fact, I was somewhat appalled when I realized the extent of my subject if I intended to do all justice. As is quite natural, many of these innumerable "artist-authors" are engaged on the daily press, the weeklies, and the humorous papers. The artists of the latter, it seems to me, should be especially apt to write. For in a "comic" as much depends often on the text as on the picture,—more, perhaps, in some cases. Many of the French critics, for example, lay more weight on the witty text that accompanies Gavarni's inimitable drawings than on these themselves. So we find that not a few of our minor caricaturists can turn out very fair verse and humorous articles. Palmer Cox, Michael A. Woolf, O. Herford, Harrington, McDougall, and many others are doing so to-day. Thirty years ago, Thomas Butler Gunn, of *Yankee Notions*, wrote his "Physiology of the New York Boarding-House," while Livingston Hopkins, later on, issued a "Comic Centennial History of the United States."

Of our American artists, Wm. Hamilton Gibson is probably the one who has won most distinction as a writer. Mr. Gibson has from his youth been a lover and a close student of nature,

who describes to us what he has observed in charming yet graphic language, and who is a master in the delineation of minute animal and vegetable life. *Harper's Monthly* has had the benefit of most of his sketches, and the four or five volumes that he has written were also issued by the publishers of that periodical. They are "Camp-Life in the Woods," "Pastoral Days," "Highways and By-ways," and "Happy Hunting-Grounds."

Howard Pyle's work is also familiar to the readers of *Harper's*. His subjects have varied, and he has written poetry as well as prose. But whatever his topic may be, whether he writes of the Pennsylvania Quakers, or of the pirates of the "Main," or of "May-Day in the Olden Time," he is always interesting. Popular as he is with the older people, he can write equally well for the young ones, and his quaint stories and quainter drawings are frequently met with in the *Young People*. The two volumes "Pepper and Salt" and "Merry Adventures of Robin Hood of Great Renown in Nottinghamshire" are good examples of his style in juvenile literature. He has also written "The Wonder Clock," and "Within the Capes," the latter without illustrations.

A genius who displayed a most remarkable versatility of talents was Henry Wm. Herbert. He was born in London, but came to this country at the age of twenty-four, and most of his works were published here. They cover a wide range of subjects, and include novels, poems, historical sketches, and his well-known and popular "sporting-books," most of which were written under the name of "Frank Forester." Prof. Felton

speaks of him as "a poet of vivid imagination, a successful novelist, and an amiable and accomplished critic." His illustrations for his own works, notably for his books on fishing, prove him to have been equally talented as an artist.

Benson John Lossing, too, drew the illustrations for a number of his works, and the wood-cuts, moreover, bear the signature of "Lossing & Barritt" as engravers. The "Field Books" of the Revolution and the War of 1812, "Mount Vernon and its Associations," and "The Hudson, from the Wilderness to the Sea," are examples of the success with which he used pen and pencil in the production of charming and popular books.

Thomas Addison Richards, the recording secretary of the Academy of Design, has figured extensively as an author. Many of his sketches in *Harper's* were descriptive of various parts of the country that he had visited, and he was the author of several guide-books of travel in the United States. Among his numerous works, mostly illustrated by himself, may be mentioned "Fallulah and Jocassee: Romance of Southern Landscape," "Summer Stories of the South," "Romance of American Landscape," "Georgia Illustrated," "The American Artist," and "Pictures and Painters."

The soldier has received special attention from two of our most prominent artist-authors, Allen C. Redwood and Rufus Fairchild Zogbaum. The former served in the Confederate army during the war, and has given us some fine sketches of army life in the pages of *Scribner's* and the *Century*. He is equally skilful as writer and artist, and has been often employed in book-

illustration. Mr. Zogbaum is a frequent contributor to *Harper's* publications, and has written "Horse, Foot, and Dragoons: Sketches of Army Life at Home and Abroad."

Geo. H. Boughton is another artist who has shown ability as a writer. He has contributed a number of illustrated articles to *Harper's*, notably the series "Artist Strolls in Holland," since republished in book-form, which were illustrated by himself and E. A. Abbey. Frank D. Millet made his début some years ago, in the same magazine, I believe, and has written a series of illustrated papers on Russian life, a subject with which he is very intimate. His latest literary work is a translation of Count Leo Tolstói's "Scenes from the Siege of Sebastopol."

The Beards have nearly all tried their hands at authorship. James Carter and William H. have both written articles for the magazines, of a character more or less, of course, in accordance with their particular lines of art. Frank Beard, like Thomas Nast, gives lectures and has written articles on caricature, and Daniel C. is known best as the author and illustrator of "The American Boys' Handy Book." Another book for the juvenile reader, the "Art of Amusing," has for its author the veteran "comic artist," Frank Bellew, who is a frequent contributor to the weekly and daily papers. Augustus Hoppin, the illustrator of Butler's "Nothing to Wear" and other books, also takes up the pen at times. Two volumes, "A Fashionable Sufferer" and "Recollections of Auton House," the latter issued under the pseudonym of C. Auton, attest to his cleverness as a writer. Joseph

Pennell's handiwork is, no doubt, familiar to most of us. Then I must yet name the late Charles C. Perkins, the art-critic, a most versatile genius. He was one of the earliest of American etchers, and showed his skill in a number of carefully-executed plates in his works on the Italian and Tuscan sculptors.

The only woman who has won distinction in this line is Mrs. Mary Hallock Foote, whose novel "The Led-Horse Claim" is perhaps her best work.

An examination of the bound back numbers of *Harper's Monthly* proves interesting in this connection. And I was, in fact, somewhat astonished to find there the names of artists of whose literary proclivities I had no idea, although there were many that are familiar enough. T. A. Richards is one of the first; he began writing for the magazine as early as 1853. John R. Chapin, Charles Lanman, Theodore R. Davis, Wm. H. Beard, Gibson, Pyle, Frank H. Taylor, J. C. Beard, Alex. F. Oakey, the architect, Millet, Redwood, Roger Riordan, and Zogbaum, are all represented in its columns, and most of the illustrations are by the authors. And here occurs to me the name of one who had almost escaped my memory, the talented and humorous writer and artist, David Hunter Strother, better known as "Porte Crayon." He began contributing to *Harper's* about 1855, and continued until 1860. Here there occurs a very significant break, for the artist, on the outbreak of hostilities, entered the Northern army and served throughout the war. At its close he retired as a brevet-brigadier and resumed his illustrations, with pen and pencil, of

Southern life. A number of these papers were republished under the title of "Virginia Illustrated."

Books of travel form a class in which the author of a work frequently figures also as the illustrator. True, the traveller of to-day is not unfrequently accompanied by a special artist, or he has, at least, his camera. But of the older works of this class fully one-third, I believe, are illustrated by the authors. Of our Americans in this line, none, perhaps, is better known than George Catlin, who won distinction by his studies of the life and habits of the North American Indians. He lived amongst them for nearly eight years, and on his return brought with him a series of paintings illustrative of the customs of the red men; later on he published several illustrated works on the subject. Two others, whose names stand prominent in the annals of natural history, are J. J. Audubon and Wilson, the ornithologists. Their travels, of course, were undertaken solely to secure specimens, from which they executed the drawings that illustrate their works on the birds of America. Another well-known name is that of J. Ross Browne, whose numerous and cleverly-written works are nearly all advertised as "illustrated by the author." Most of the illustrations in his works, however, are evidently the work of professional artists (many of them by H. L. Stephens), and are probably drawn *after* sketches by Browne. It may be of interest, also, to know that Bayard Taylor, who was gifted in so many ways, possessed some talent for drawing, and executed a few plates for several of his earlier works. And I might mention also Felix O. C. Darley,

who, on his return from a European trip, published a bright and interesting little volume, "Sketches abroad with Pen and Pencil."

I have not yet exhausted the list of our artists who have written; but of the remaining ones none figured as the illustrators of their own books. Washington Allston, the poet-painter, published several volumes of poetry, as did also Wm. Wetmore Story, the sculptor. Story, by the way, made his debut as an author with a "Treatise on the Law of Contracts," being at that time a practising lawyer. He subsequently studied sculpture at Rome, where he has resided for many years. Besides his poetical works, he has written "*Roba di Roma*," "*Proportions of the Human Body*," and several other books. Another sculptor, Emma Stebbins, wrote a biography of her friend Charlotte Cushman, of whom she had previously executed a portrait-bust. Thomas R. Gould performed like services towards perpetuating the memory of the elder Booth. Wm. James Linton, the artist and poet, has' written prose as well as poetry: among his works, two treat of the art he practises,—wood-engraving. That versatile genius, Charles Willson Peale, lectured and wrote on a variety of scientific subjects in which he was interested, and his equally talented son, Rembrandt, was a writer of no mean ability. Wm. J. Stillman and James E. Freeman are writers of repute, as is also Christopher Pearce Cranch, one of whose works, "*Kob-boltozo*," was written and illustrated by the same hand. Nor must we forget Thomas Buchanan Read, poet and painter. In the Academy of Fine Arts, in Philadelphia, hangs his pic-

ture of Sheridan, painted in Rome, that illustrates the well-known poem, "Sheridan's Ride."

And now, to go to the "other side of the water." Of the Englishmen, none is better known than Thackeray, the novelist. To become an artist was his earliest ambition, and he studied for some time to that purpose. Though his drawings show no greater accomplishment than that of the clever amateur, yet many even of his roughest sketches betray much undeveloped power. His illustrations for his own work are well known to all their readers; and he made at least one attempt to adopt book-illustrating as a profession. When Robert Seymour, the illustrator of the "*Pickwick Papers*," put an end to his life after only a single number of the serial had appeared, Thackeray was among the applicants for the vacant office of illustrator. It appears that he was also in the habit of scribbling on the margins of the books in his library little sketches, mostly humorous, suggested by the text. These were collected and published, after his death, in a stout little duodecimo, "*Thackerayana*." In the preface of the work he is spoken of in terms of such high (perhaps too high) praise that I cannot refrain from giving a few extracts: "It is notorious that his gift of dexterous sketching was marvellous; his rapid facility, in the minds of those critics who knew him intimately, was the one great impediment to any serious advancement in those branches of art which demanded a lengthy probationship; and to this may be referred his implied failure, or but partial success, in the art which to him was of all cultivated accomplishments the most enticing. . . .

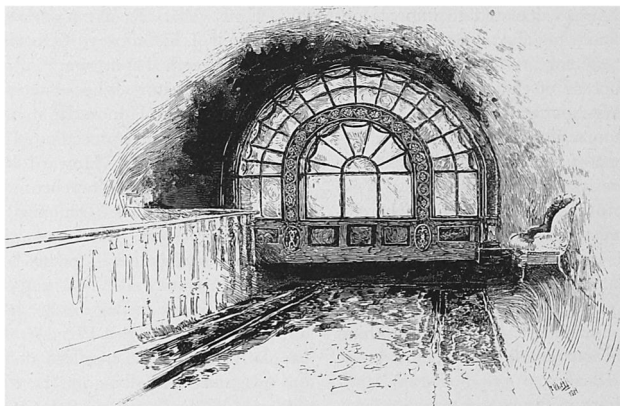
It is the intention to present Thackeray in the aspect his ambition preferred,—as a sketcher; . . . we recognize that delightful gift, a facility for making rapid little pictures on the inspiration of the moment. . . . If it was one of Thackeray's few fanciful griefs that he was not destined for a painter of the grand order, it doubtless consoled him to find that the happier gift of embodying that abstract creation—an idea—in a few strokes of the pencil was his beyond all question."

Sam Lover, too, was exceedingly

versatile; was, as Bayle Bernard says, "poet, novelist, dramatist, painter, etcher, and composer." Lover began life as an artist, acquiring repute as a miniature-painter, and was elected an academician of the Royal Hibernian Society of Arts. His pencil was, I believe, not a few times engaged in illustrating. Certain I am that he executed some clever etching for "Handy Andy" when it was appearing as a serial in *Bentley's Miscellany*.

FRANK LINSTOW WHITE.

(Conclusion to follow.)



OLD WINDOW IN THE WHITE HOUSE, WASHINGTON, BY JOSEPH PENNELL.